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ABSTRACT

Noting that effective writing instruction depends on careful planning informed by knowledge of the writing process and its variations in relation to different audiences and purposes, this teacher's guide explains the nature of the writing process and how it relates to instruction. The purposes of the guide are threefold: to highlight current theory and research findings on the composing process and its relation to instruction and student learning, to identify the elements of the composing process and their implications for promoting writing development in the classroom, and to offer instructional strategies to help students master varied types of writing. The sections of the first half of the guide discuss (1) writing as a recursive process; (2) postulates related to the writing process; (3) elements of the composing process using three functions of language (expressive language, transactional language, and poetic language); and (4) five elements of the composing process (prewriting, drafting, revising, editing, and post-writing stages) and their implications for instruction. The second part of the guide presents ideas for instruction within the rhetorical types of writing: narrative, descriptive, expository, and persuasive. The sections for each type of writing are divided into elementary, intermediate, and high school levels, and include a criteria worksheet and a revision checklist. Appended are a bibliography, a glossary, a list of regional curriculum service units in New Jersey, optional vocabulary choices for the revision checklists and a feedback sheet for teachers using the guide. (EL)

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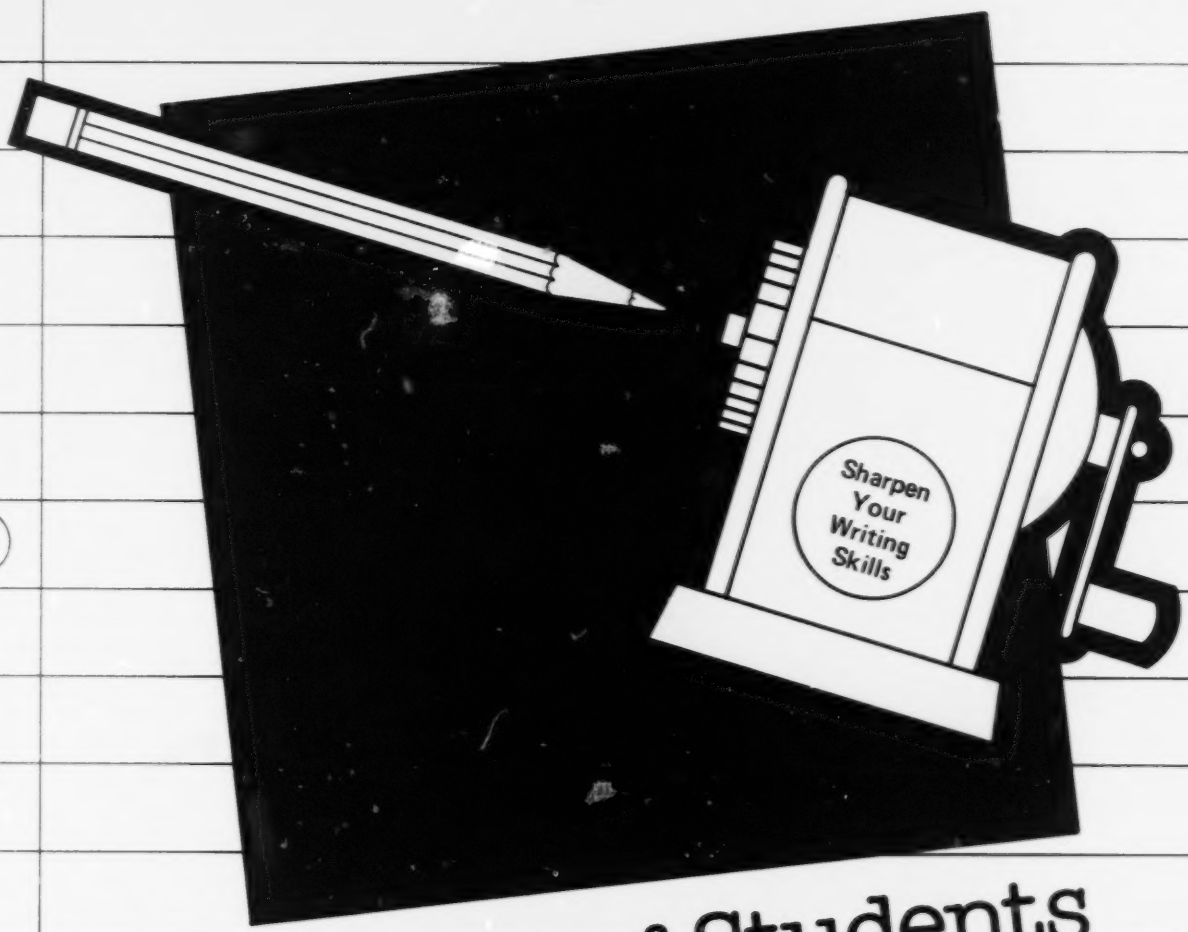

Introducing Students To Composing

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TESTING LEARNING TEACHING

New Jersey Department of Education, Division of General Academic Education

CS209657

UNDERSTANDING THE WRITING PROCESS: INTRODUCING STUDENTS TO COMPOSING

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This document is one of several produced by the New Jersey State Department of Education to respond to districts' identified needs for improved writing instruction. Regional Curriculum Service Units (RCSUs) offer training to accompany these materials (Appendix A). Other writing documents published and planned include:

- Staff Development Guide and Reference Handbook: New Jersey Statewide Writing Assessment Program (1983)

- Improving Writing Instruction A Process Approach - A Staff Training Manual for Use with the Maryland Instructional Television Series "Teaching Writing: A Process Approach" (1984)

- Writing in the Content Areas: A Guide for Instructional Improvement (1984) and

- Conferencing: Evaluating Growth and Change in Students' Writing (Braungart, in process)

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UNDERSTANDING THE WRITING PROCESS: INTRODUCING STUDENTS TO COMPOSING

INTRODUCTION

Writing is an important skill in our communications-oriented society. As a skill, writing not only reinforces learning, but also helps us to understand ourselves and others. To define writing we need to recognize it as the dynamic interplay between thought and language that results in the process of transforming thought into language. That ability to compose thoughts into writing requires process-oriented thinking skills. Composing is critical to thought processes because it is a process which actively engages the learner in constructing meaning while developing, relating, and expressing ideas. For most students language is the major vehicle through which communication and thinking occur (Britton, 1970), and it is through language that students learn to label ideas, to classify, to relate the new to the known, to construct ideas or compose, to reconstruct or comprehend. A successful writer, therefore, is one who has the ability to generate language while making choices and appropriate adjustments for the reader to understand the message that he/she wishes to communicate. As educators we need to participate in the development of students' writing ability and recognize students' right and need to communicate. The educator, therefore, as a facilitator, needs to help students discover what it is they wish to say, for whom it is intended, and how they might best convey the message through language that is appropriate for audience and purpose.

This resource guide explains the nature of the writing process and how it relates to instruction. It is written to assist teachers in making decisions about instruction during the process of writing throughout the school year. Effective writing instruction depends on careful planning informed by knowledge of the writing process and its variations in relation to different audiences and purposes. To that end this document has three purposes:

- to highlight current theory and research findings concerning the composing process and its relation to instruction and student learning;
- to identify the elements of the composing process and their implications for promoting writing development in the classroom; and
- to offer instructional strategies to help students master varied types of writing.

The use of this document requires the teacher to do two things:

- make decisions about what to do or have children do in the classroom with respect to writing as a process; and

- design instructional experiences that will enrich student understanding of the nature of the writing process.

It should stimulate and encourage administrators and teachers alike, to examine writing practices in their schools and to help their local school districts put research into practice. These efforts and the intent of this guide will be supported by the New Jersey State Department of Education, county offices of education, and regional curriculum services units (RCSUs).

As one becomes familiar with the content of this document, a note of caution is in order since some very specific practices for improving school writing programs are identified and presented. Writing is a complex skill that develops over time. There can be no guarantees. There is no one set of ideas or activities that will serve as a panacea; however, use of research and patterns of successful practice are likely to help students improve when they are applied and shared. Student writing improvement depends upon an openness to change supported by administrators and teachers alike.

WRITING - A RECURSIVE PROCESS

Introduction

According to Ernest L. Boyer (1983), former United States Secretary of Education, writing is the most important and most neglected skill in our schools. Yet, it is because writing is a skill that a student can learn to write. Educators need to be mindful, therefore, of the student when introducing the composing process. A student writer writes out of a history of experience that includes knowledge, feelings, perceptions, memories, humor, and language. Writing is not taught to a student, rather, a student is taught to write (Braungart, 1983).

Theorists and researchers studying the development of student writing confirm that the composing process takes place as a multi-stage activity. The teaching of process-oriented writing involves a series of interactive steps between teacher and student in which subgoals such as organization, logical thinking, and syntactic maturity are part of the recursive process that includes planning, drafting, revision and editing. Thinking of writing as a recursive process may help teachers develop strategies for teaching and evaluating students' progress in writing. The post-writing stage (publishing, evaluating, etc.) should naturally lead back to the planning stage and at no time distort the original intent of the message to be communicated. Rather, the interactive steps should bring the writing process full circle by not only encouraging additional writing on the topic or related topics, but also by evaluating the quality of the message according to a recognized set of variables. Writing that does not communicate the author's intended message requires rereading, rethinking, and rewriting.

An Operational Definition of Writing

The National Council of Teachers of English produced the following operational definition of writing (1982):

> Writing is the process of selecting, combining, arranging, and developing ideas in effective sentences, paragraphs, and often, longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, reporting, explaining, describing, persuading); tone (from very personal to quite formal; form (from discovering and expressing personal feelings and values to conducting the impersonal "business" of everyday life); possible audiences (oneself, classmates, a teacher, "the world"). Learning to write and to write increasingly well involves developing increasing skills and sensitivity in selecting from and combining these variables to shape particular messages. It also involves learning to conform to conventions of the printed language, appropriate to the age of the writer and to the form, purpose, and tone of the message. Beyond the pragmatic purpose of shaping messages to others, writing can be a means of self-discovery, of finding out what we believe, know, and cannot find words or circumstances to say to others. Writing can be a

deeply personal act of shaping our perception of the world and our relationships to people and things in that world. Thus, writing serves both public and personal needs of students, and it warrants the full, generous, and continuing effort of all teachers.

POSTULATES RELATED TO THE WRITING PROCESS

A review of the following postulates will help teachers to enhance student progress in writing. The postulates, drawn from major research studies, represent theoretical breakthroughs in the teaching-learning-evaluation cycle. As a result of this breakthrough, educators are encouraged to acknowledge and incorporate each postulate into their respective theory of language and writing development. The postulates are organized as they might apply within the educational setting: the teacher and the student; young writer and mature writer.

Teacher:

1. Teachers must themselves be writers if they are to teach writing to others (Beyer, 1982).

2. Teachers must create a trusting environment to foster student writing (Murray, 1979).

3. Through the quality of their evaluatory comments and symbols, teachers help to create an environment for writing (Beaven, 1977).

4. It is more effective for teachers to interact with students during the process of writing, rather than responding to the product (Graves, 1983).

5. Students need to be instructed in ways that emphasize how to control the writing process and make the conventions work for them rather than ways that emphasize the product of writing (Bereiter, 1980).

6. Writing growth is commensurate to students' opportunity to engage regularly in the process of writing. Teachers need to provide students time to generate language and work through the process of writing (Bereiter, 1980).

7. Provisions for peer response are effective in improving writing skills through audience participation (Chisamore, 1980).

8. Writing improvement does not occur in isolation (Beaven, 1977).

Student:

1. The writing process is a specific dimension of human cognitive development and occurs in stages (Mellon, 1981).

2. Writing is a thinking process (Emig, 1983).

3. All students are writers except for the most severely neurologically impaired students (Mellon, 1981).

4. Students who cannot print or spell can compose (Henderson, 1981).

5. Meaningful writing is a function of the interaction between what the writer already knows about the topic, what the writer does during writing, and his own evolving text (Emig, 1983).

6. Risk-taking, trying new behaviors as one writes, and stretching one's use of language and toying with it are important for growth in writing (Beaven, 1977).

7. Students need to recognize both the practical and aesthetic values of writing; writing is both a means of discovery and a means of communication (Emig, 1983).

8. Students require help if they are to transfer writing skills introduced by English teachers to other subject areas (Beyer, 1982).

Young Writer:

1. Young writers tend to prefer the expressive mode in which the language remains close to speech and the assumption of shared knowledge between reader and writer allows them to omit details and background that an unknown audience might require. They tend to order ideas in single chronological fashion and seem unable to shuttle between generalization and supporting details in writing (Birnbaum, 1980).

2. The young writer needs to acquire a great deal of print, word, sentence, and text knowledge in order to produce writing that truly is readable text (Goodman, 1983).

3. The roots of written language are gesturing, drawing, and playing. However, written language will develop only in response to real needs. (Vygotsky, 1978).

4. Written language follows spoken language and outstrips oral language at about 11 or 13 years of age (Loban, 1966).

5. The young writer should be allowed to use inventive spellings during the inital stages of early writing acquisition (Read, 1975).

6. The young writer needs collaborative assistance in putting ideas on paper (Goodman, 1983).

Mature Writer:

1. Mature writers who are proficient have learned to write in many modes in response to varied purposes, audiences and stimuli. Although they may be more able to write in one mode than in another e.g., poetic vs. transactional, they have learned to transform the chronological order of events or ideas, to recast ideas hierachically and to adequately adapt their texts to the needs of their reader (Birnbaum, 1980).

2. The proficient writer's growth is based on learning to self-regulate knowledge and strategies which control successful construction of meaning during composing (Emig, 1983).

In conclusion, educators would do well to acknowledge and address the following five generalizations (Braungart, 1983).

Writing needs to be:

- redefined as a process that generates language by transforming thought into written symbols;
- taught as composing, a recursive process that teachers can help to initiate and sustain;
- recognized as a process and an experience that is student-centered and audience-centered;
- presented so teachers understand where children's language is rooted and how it develops, so that its growth may be encouraged; and
- recognized as a teacher requisite, that is, teachers of writing must themselves be writers if they are to experience what the student writer experiences.

ELEMENTS OF THE COMPOSING PROCESS: USING THREE FUNCTIONS OF LANGUAGE

Writing can take many forms, including one or more of the traditionally labeled rhetorical types such as narrative, descriptive, expository, and persuasive. However, underlying all writing is the writer's intent which is realized through one of the following three functions:

expressive - writing which is close to informal speech, as in journals and diaries;

transactional - writing which informs, instructs, persuades and carries on business; and,

poetic - writing in which how something is written is as important as what is said. (Britton, 1975)

The teacher who recognizes writing as a process enhances the quality of writing by planning learning experiences for students that stimulate language use within and across the three functions. In addition, the teacher who responds to the writer while writing is happening, encourages growth through frequent meaningful interaction with students. A fuller exploration of these three functions follows.

When educators speak of the function of language, they often mean the approach the student may use to produce written work and answer the question "Why am I writing?" The three functions are commonly referred to as: the expressive, the transactional, or the poetic. Good writing can occur in many forms - narrative, persuasive, and argumentative, to name a few. The effective writing teacher provides varied and frequent writing experiences for students. Teachers can provide opportunities for students to explore and learn to use language in all of these functions through contrived or real situations. Without direct instruction, students may never learn to recognize and use language in its various functions.

Expressive Language - This is writing that might be called "thinking aloud on paper." It is language closest to self and assumes a shared context and knowledge with an interested audience. This function also serves as a link between speech and writing since "speech includes a wider range of uses of the expressive than does written language". The criteria of the expressive in the spoken language can be applied to written language to generate categories and uses of expressive writing (Britton, Burgess, Martin, McLeod, and Rosen 1975, p.89).

Writing experiences in this function of language enable students to develop the ability to convey, in writing, the basic content of an idea or experience they may want to communicate to a reader. This ability then forms the basis for growth in any of the three functions of language by building on the writer's ideas, sense-impressions, feelings, attitudes and experiences. According to Britton, et al. (1975, p. 90) three generalizations can be made about the expressive function:

> Firstly, expressive language is language close to self. It has the functions of revealing the speaker, verbalizing consciousness, and displaying his close relation with a listener or reader. Secondly, much expressive language is not made explicit, because the speaker/writer relies upon his listener/reader to interpret what is said in the light of a common understanding (that is, a shared general context of the past), and to interpret their immediate situation (what is happening around them) in a way similar to his own..... Thirdly, since expressive language submits itself to the free flow of ideas and feelings, it is relatively unstructured.

The writer of expressive language moves along a continuum sharing either the past or present through a spectator or participant role. Demands outside the writer by reader or task may change the function of written language from expressive to transactional or poetic.

Transactional Language - This is writing that demands a different task from the writer since it is "language to get things done: to inform people (telling them what they need or want to know or what they ought to know), to advise or persuade or instruct people" (Britton et al., 1975, p. 88). The demands of this language function require the writer to use written language with clarity, specificity and accuracy since it reflects on reality and serves to record facts, to change opinions, to persuade, to convince, to explain, to construct, and to instruct audiences to achieve a desired outcome. The writer tries to reach a desired outcome by organizing and structuring the language. In other words, the writing is a means to an end because the logic and organization of the text's structure serve as the vehicle for achieving a desired outcome effectively and efficiently.

Poetic Language - This writing is not the means but rather the vehicle in itself. Here the writer creates a verbal "artifact" by using language to "recount or recreate real or imagined experience for no other reason than to enjoy it or present it for enjoyment." (Britton et al, 1975 page 91). Poetic writing uses language to create an object or verbal construct that has intrinsic beauty (value) beyond the mere communication of the writer's sense impressions and feelings. Poetic writing pleases the writer since the writer serves as a spectator of his/her past or future by reliving or day-dreaming experiences for the pure pleasure of doing so. A piece of poetic writing highlights writer's feelings, ideas, and events by the very arrangement, patterning or construct of the "phonic substance of language

itself." The reader of such writing also enters imaginatively and vicariously into the experiences of the written or crafted text as a spectator of the writing that "pleases or satisfies the writer; and the reader's response is to share that satisfaction." (Britton, 1975).

All writing instruction must be done within a context where students have the opportunity to draw on what they know about the world and, therefore, have something to say. Rather than waiting until students have handed in their writing to react to it, the instructional program must provide methods that immerse students in the process of generating language. In addition, these methods must enable the teacher to intervene instructionally to assist students in planning, drafting, revising, and editing. In the teaching of writing, the long-term instructional goal is to teach students how to work within this process. To do this, the instructor must directly explain and model to students are how to engage in, and gain greater control over, each stage of the process. In addition, the educator needs to understand how the three functions of writing are defined and instructionally applied within the intent of writing and the writing process.

In summary, the three functions of language are important because they serve the varied needs of the writer. The student-writer with the help of the teacher will learn to recognize the value of language as a spectator and/or participant. The student, therefore, who senses language's value is able to share, incorporate, shape and structure meaning (i.e., personal experiences of self and the experiences of others) by using symbolism (written language) to master reality. The chart on the next page presents the purpose and intellectual features of the three functions of language. In addition, Figure 1 illustrates language acquisition with a multi-dimensional model that focuses on the three functions of writing, the writer, and the writer's audience.

CHART 1

THREE FUNCTIONS OF LANGUAGE*

FUNCTION	PURPOSE	INTELLECTUAL FEATURES
Expressive	To express self To share experiences To communicate socially	**Expressive Writing:** —overlaps speech and writing —is the mode in which young children write —is appropriate at any age —has a direct relationship to thinking —is called for in exploratory situations —is comprehended piecemeal
Transactional **Informative** —record —report —generalize • narrative/descriptive organization • low level organization • logical/hierarchical organization • speculative/theoretical organization —theorize/hypothesize **Conative** (writing where the attempt to instruct or persuade is very explicit) —regulative (Compliance is assumed.) —persuasive	To get things done (Transactive utterances involve informing, recording, instructing, convincing, etc.) To be comprehended/analyzed piecemeal	**Transactional Writing:** —is used to make information available, if the writer chooses. **Informative Mode** • **recording**—what is happening—drama • **reporting**—what has happended—narration • **generalizing**—what happens—exposition • **theorizing/hypothesizing**—what may happen—logical argumentation —is used to influence the reader, if the writer chooses. **Conative Mode** • **regulating**—to change behavior through orders, instructions, advice • **persuading**—to change behavior, attitudes or opinions by reason, argument, or strategy
Poetic	To communicate **in** and **through** the total verbal construct, an artifact To create To be comprehended as a whole	**Poetic Writing:** —is an "object" made out of language —arranges the phonic substance of language —orders and arranges writer's feelings to create a pattern —recognizes that language exists **for its own sake,** not as a means of achieving something else —is to be comprehended as a whole

20

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*Britton, J.; Burgess, T.; McLead, A.; Rosen, H. (1975)
Defining the function categories. *The Development of Writing Abilities* (11-18), Chapter 6, 95-99..

Adaptation: Diane S. Braungart, 1985

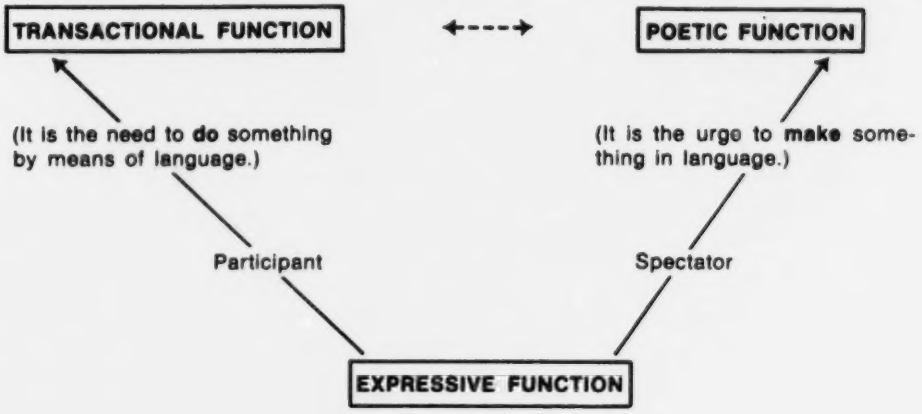
Figure 1*

A MULTI-DIMENSIONAL MODEL FOR LANGUAGE ACQUISITION FOCUS: FUNCTION, WRITER AND AUDIENCE

FUNCTION:

Three cartegories of language that respond to the question "Why am I writing?" are:

Expressive: I am writing to express, to share experiences, to communicate socially.
Transactional: I am writing to record, report, generalize, theorize, regulate, or persuade.
Poetic: I am writing to communicate in and through the total verbal construct


TRANSACTIONAL FUNCTION
POETIC FUNCTION
(It is the need to do something by means of language.)
(It is the urge to make something in language.)
Participant
Spectator
EXPRESSIVE FUNCTION

(It is the language closest to self that assumes a shared context and knowledge with an interested audience.)

AUDIENCE:

(Self, peers, teacher, or a wider public that a piece of writing addresses)

WRITER:

Two roles of a writer that are central to understanding the relationship between what is written and what is done are:

SPECTATOR Language used to:
- —share experiences vicariously
- —reflect over shared experiences
- —relive past experiences
- —imagine the future

PARTICIPANT Language used to:
- —recount experiences
- —recreate real experiences
- —share experiences vicariously
- —inform or regulate the behavior of others
- —hypothesize about the future

(This model allows a piece of writing to be located anywhere on the figure)

*Britton, J; Burgess, T; McLead, A; Rosen, H. (1975) Defining the function categories. *The Development of Writing Abilities*, (11-18) Chapter 6, 95-99.

Graphic Adaptation
Diane S. Braungart, 1985

ELEMENTS OF THE COMPOSING PROCESS: FIVE STAGES OF THE PROCESS AND THEIR IMPLICATIONS FOR INSTRUCTION

This section identifies and defines writing as a process in relation to instruction and student learning. Although the writing process may be identified as having a number of different elements and be referred to by a number of different names, this guide will recognize and address the following five elements of the composing process:

I. **PREWRITING STAGE**
II. **DRAFTING STAGE**
III. **REVISING STAGE**
IV. **EDITING STAGE**
V. **POST-WRITING STAGE**

The charts on the following pages present and define the five key elements of the writing process along with activities and procedures related to each writing stage. Since students are more likely to write effectively if they receive explicit instruction and then practice, rather than practice alone; educators are encouraged to use the charts and add to the list of related instructional procedures. In addition educators are encouraged to develop the writing process through teacher, self, and peer intervention techniques that serve to clarify the intended message of the student-writer and send writers back into the process of revision and drafting. This recursive process enables students to gradually learn the composing process and how to be able to self-regulate knowledge independently.

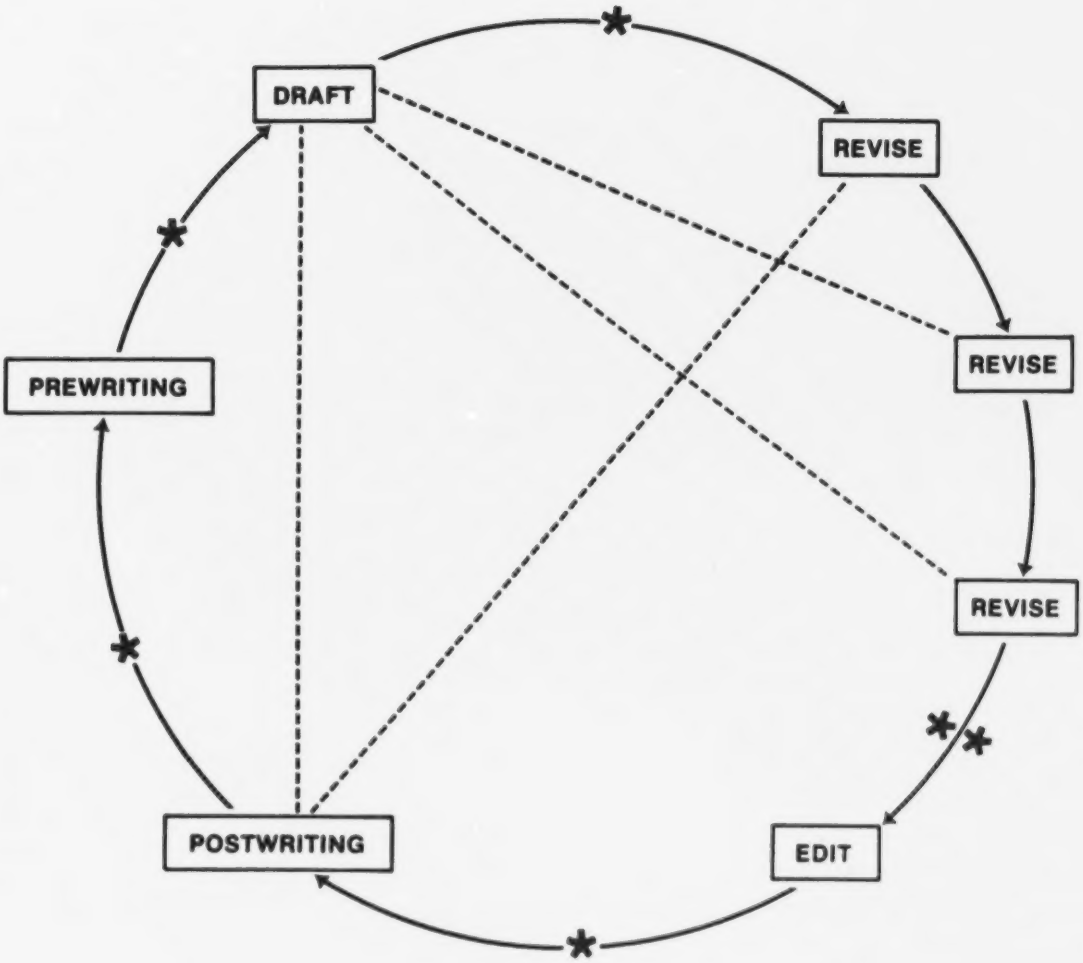
Figure 2 emphasizes the recursive process of writing since research now views the process of writing as recursive, rather than linear. Original linear models (planning, writing, and revising) are considered inaccurate because they merely describe the growth of the product, not the inner process of the person producing the product (Flower and Hays, 1981). The process of structuring one's thoughts (inner speech) into a piece of writing takes a student through several different levels of cognition. Writing is a tool for thinking when the acts of brainstorming, evaluation, selection of ideas, reflecting and expanding information to support hypotheses, and the refining of ideas all serve to develop a student's ability to think logically and critically during the construction of meaning. Thus, any of these mental processes may occur at any time during composing as the writer moves among them.

Finally, the last section of this resource guide presents a series of lesson plans that translate the elements of the composing process by matching and labeling each stage to coincide with the development of the writing lesson. Each labeled stage has a corresponding set of activities, varying in difficulty, that identifies for the teacher and student how to work within the recursive aspect of the writing process.

In summary, then, the charts define and outline the stages of the writing process, the figure diagrams the recursive qualities of that process, and the lessons help teachers plan for instructional experiences that will enrich student understanding and control of the nature of the writing process while introducing students to composing.

Figure 2

WRITING—A RECURSIVE PROCESS



Diane S. Braungart, 1985

*Represents teacher checkpoints or intervention responses that support the composing model through recursive activities that encourage reflection, expansion, and selection of thoughts into writing.

**Revising Stage: Critical intervention checkpoint for teacher and/or peer interaction with student-writer. Revision Checklists for student/teacher use are provided in the section entitled "Ideas for Instruction."

NOTE: Additional suggestions for teacher/peer intervention may be gathered from *Conferencing: Evaluating Growth and Change in Student's Writing* a document being developed by the Division of General Academic Education, New Jersey State Department of Education.

CHART 2

IDENTIFYING THE ELEMENTS OF THE COMPOSING PROCESS AND IMPLICATIONS FOR INSTRUCTION PREWRITING STAGE

ELEMENTS

DEFINITION:

The PREWRITING STAGE consists of the mental, verbal, and physical experiences that lead to the composing/drafting stage. Examples of prewriting experiences are:

- reflecting,
- discussing personal experiences,
- conducting experiments,
- responding to what someone else has written,
- outlining,
- drawing/doodling,
- webbing,
- notetaking.

FOCUS:

This stage spans the period when the writer explores and focuses on the purpose, audience, topic and variety of forms his/her writing **could** take. At this time the student writer may tentatively elaborate on the main idea, supportive details, and the plan for organizing both information and the composition.

The PREWRITING STAGE should be at least in part, a private experience. Students need time to explore their own thoughts and feelings, to organize and jot down ideas and develop a strategy for how they will approach the writing. It is important to recognize that students actively involved within the writing process may need to return to this stage in order to generate additional information about their draft as they write.

ANALYSIS OF THE STAGE

***Identify the Purpose and Audience**

During this initial state the student-writer needs to determine the purpose and audience of the writing task and decide how to accomplish that task effectively.

Purpose—is the author's reason for writing. It addresses the "why" for the writing as opposed to the "what."

Expressive: writing which is close to informal speech, as in journals and diaries.
Transactional: writing which informs, instructs, persuades and carries on business: and,
Poetic: writing in which **how** something is written is as important as what is said.

Audience—is the reader of the written text. It can refer to the writer himself or **herself**, as well as to others.

****Determine the Content**

Content is closely related to the purpose and type of communication. The student-writer needs to ask:

1. What type of information needs to be included to accomplish the purpose?
2. What type of information is needed to communicate to a specific audience? e.g. Narration—events, Description—details Exposition/Persuasion—fact, reasons/evidence.

*****Develop an Organization Plan**

A writer uses strategies to design an overall plan for organizing both the information to be presented in a composition and the composition itself. The complexity of the plan that is developed depends on the nature and purpose of the writing task. By asking, "What approach needs to be taken in order to organize the information and the composition?" the student can develop a plan which includes the following three inter-related aspects of organization.

- Unified Focus: Appropriate information is selected so that the composition addresses the writing task at hand.
- Beginning and End: The information in the composition is arranged to provide a beginning and an end.
- Smooth Flow From Idea to Idea: The information is arranged (e.g., listed or outlined) to assist the writer in presenting a logical progression from one idea to another, clear and free from disruptions.

SUGGESTIONS

The following activities are suggested to develop and further the prewriting stage:

- **Brainstorming**—a prewriting activity that involes the open and uncritical sharing of ideas to generate and develop content for writing. Brainstorming can occur through talk within teacher-student, student-student, and group interaction settings.
- **Webbing**—a prewriting activity in which writers generate and group ideas and concepts in terms of their superordinate, coordinate, subordinate relationships. Teachers involve students in webbing to help them plan writing—to elaborate their ideas, to narrow them down to a manageable topic, and to organize the subtopics. Webbing is also referred to as mapping or scaffolding.
- **Drawing/Doodling**—a prewriting activity for all ages. However, for the very young writer, drawing or doodling is as important at this stage as writing is when he/she grow older.
- **Additional prewriting stimuli**—can come from reading books, newspapers, magazines and the writing of others. Oral language activities such as reading aloud, playing cassettes or records, and story telling can also be used, however, the older child may benefit from brainstorming, discussion, reading and possibly doing library research.
- Teach students how to develop a **plan for organizing** the information of their composition by helping them to:

  Amplify details about events or descriptive details.

  Select details to include or exclude based on their relationships to the topic, thesis or audience.

  Arrange a series of events in chronological or hierarchical order.
- A teacher developed checklist might help students during the stages of the writing process to embed the compositional elements of audience, content, organization and form.

CHART 3
IDENTIFYING THE ELEMENTS OF THE COMPOSING PROCESS AND IMPLICATIONS FOR INSTRUCTION
DRAFTING STAGE

ELEMENT	ANALYSIS OF THE STAGE	SUGGESTIONS
DEFINITION: The DRAFTING STAGE is that stage of the writing process which precedes the revising and editing stages and results in a written draft. Students are encouraged to write with attention to purpose, audience, content, and organization during this stage. **FOCUS:** This stage focuses on the writing of a lead or topic sentence as well as drafts of the composition. The focus at this time should be on the content of the message, not the conventions.	Using the results of the pre-writing stage (identification of the **purpose, audience, content,** and **organizational plan**) students should focus on the content of the message by writing a topic sentence and drafts of the composition. Remember that the topic sentence may be rerevised as new ideas occur to the writer.	The following activities are suggested to develop and further the drafting stage. During this stage student should be encouraged to: • write a topic or lead sentence; • write drafts of the composition by using the pre-writing plan and to discover ideas to support the topic; • not worry about grammar or spelling; The teacher should be available for short conferences during this and following stages. Consider the following: • Young children benefit by short comments. The teacher needs to ask questions and show interest. • All students benefit by having the teacher write a first draft to serve as a role model and by having scheduled conferences with either teacher or student(s). • Students at all ages benefit by writing at designed times each and every day with adults also writing and serving as role models.

CHART 4

IDENTIFYING THE ELEMENTS OF THE COMPOSING PROCESS AND IMPLICATIONS FOR INSTRUCTION REVISING STAGE

ELEMENT	ANALYSIS OF THE STAGE	SUGGESTIONS
DEFINITION: The REVISING STAGE is a process of discovery. Revising occurs when the writer revisits the text. During this third stage the writer evaluates the content and form of the text and may reformulate that piece of writing. **FOCUS:** During this stage students have an opportunity to go back over their writing and make whatever changes are necessary. Several drafts should occur to improve both the intended content and language of the message to be communicated.	After reviewing the steps identified at the prewriting stage, the student should evaluate, revise or rewrite the composition. If checklists are used they should focus on elements of the composition, such as the following four elements: 1. Organization/Content 2. Audience 3. Form When a composition is reviewed, the checklist should be developed for a specific context. The context is comprised of all the circumstances surrounding the act of writing. These include: the author's perceptions of purpose, topic, and the audience, as well as the author's perceptions of self as a writer.	The following activities are suggested to develop and further the revising stage: Conferencing is critical at this stage but need not require a great deal of time. Consider the following: • Peer conferencing is invaluable. Peers serve as content editors; they ask questions, make comments, and offer suggestions. • Teacher conferencing should be similar but offer help to the student who views the draft as a final copy. Encourage use of the first draft to expand, sequence and focus. • See **Criteria Worksheets and Revision Checklists** in the last section of this document. A checklist of criteria for a given composition (audience, content, organization, and form etc.) serves as a written record or agenda of what the student needs to address when writing to communicate to others. The teacher or peer(s) may use a checklist during a conference to guide the discussion.

IDENTIFYING THE ELEMENTS OF THE COMPOSING PROCESS AND IMPLICATIONS FOR INSTRUCTION
EDITING STAGE

ELEMENT	ANALYSIS OF THE STAGE	SUGGESTIONS
DEFINITION: The EDITING STAGE is the stage when the writer polishes the writing for reader understanding. This stage involves correcting and proofreading the writing for usage, mechanics and spelling. The editing stage follows the revising stage. **FOCUS:** During this stage the focus is on the written product. Editing is motivated by the fact that the writing is to be shared. Here students take a final look at their writing—their final draft or product. Students correct misspellings, check their grammar, perhaps still change a word or phrase; but the "correctness" of the final draft will depend upon the development level of the student.	At this stage, special emphasis can be placed on the form of standard written English: mechanics, word usage, and sentence formation. After editing, the student should write a final draft of the composition.	The following activities are suggested to develop and further the editing stage: Students need to receive instruction on how to proof the revised composition. Suggestions the teacher might want to consider are: • Peers, as well as family and friends, can be editors. • Young writers will proudly present papers with invented spellings and mechanical errors. These are "mistakes" representing learning in progress and should not be a concern to teachers. • Older students who present errors of spelling and mechanics indicate a need for guidance by the teacher. *Note: Since edited writing is not always revised, detailed, constructive comments are only effective to the extent to which the student reads the comments and is taught how to correct the errors. For this reason the next stage, post-writing, serves two purposes.

CHART 6

IDENTIFYING THE ELEMENTS OF THE COMPOSING PROCESS AND IMPLICATIONS FOR INSTRUCTION

POST-WRITING

ELEMENT	ANALYSIS OF THE STAGE	SUGGESTIONS
DEFINITION: The POST-WRITING STAGE is the fifth essential stage of the recursive writing process. This stage serves a two-fold purpose by focusing on both the value of a given student's writing and the student's developmental strengths and needs as a writer. The recursiveness of the writing process is inherent at this fifth stage because it can stimulate the student to write again. **FOCUS:** This stage is essential to the writing process by focusing on the publication of students' writing and the delivery of that writing to a particular audience. In addition, this stage provides feedback to both teacher and student as to the quality of writing and the progress it indicates. Progress is based upon pre-determined criteria initiated and agreed upon by both student and teacher.	The recursiveness of the writing process is inherent at this fifth stage because it can stimulate the student to want to write again. When students select writing to communicate anew they bring the recursive aspect full circle and therefore make this stage essential to the writing process. At this time the teacher has the opportunity to serve in several roles in relationship to their students as writers. The roles might be an appreciative audience, a publisher, an archivist, and/or an evaluator (Gundlach, 1981). In the role of an appreciative audience the teacher reacts as an interested reader. The teacher as an archivist might file students' work for future reference and as an evaluator assess the quality of writing and the progress it indicates. Such feedback is important to both the teacher and student to further improve student's ability to communicate in writing. As a publisher the teacher shares the writer's work with other readers. In each role the teacher has the unique opportunity to be a "change agent", that is, a catalyst who helps students see writing as a shared value. When writing is a shared value, students want to communicate to self and others by writing. When this occurs the entire recursive process is understood and valued by the student-writer.	The following activities are suggested to develop and further this two-fold stage of post-writing: A. Student-Peer-Teacher Feedback on the Composition. • Have students share their final composition and obtain general and specific feedback about how well the writing was accomplished and how to improve the writing. • Have students focus on "spin-offs" of the original composition. B. Publication and Delivery of the Composition • Ensure that the intended audience reads the composition. • Obtain the address of various publishers of children's writing and mail students writing for publication. (See **Staff Development Guide and Reference Handbook,** NJ Department of Education, June 1983). • Retain or file the students' writing for use by other students. This is especially helpful in the content areas as a source for research or reference for classmates.

IDEAS FOR INSTRUCTION WITHIN THE RHETORICAL TYPES OF WRITING

As a result of legislative mandates and the ensuing New Jersey High School Proficiency Test (HSPT), writing skills at all grade levels are a high priority in student learning. This final section will focus on instructional improvement in the skill of writing. This section is intended to serve as a tool for curriculum and instructional development that complements the New Jersey Skill Arrays for the New Statewide Testing System (June 1983) and the writing component of the High School Proficiency Test.

Although the writing component of the HSPT reflects cumulative learning from kindergarten through grade nine, this guide can be used by educators in all grades to focus their writing instruction on the process of writing. Few students can infer writing concepts, information, and procedures from practice alone. Teachers, therefore, are encouraged to provide two kinds of instruction to increase student learning: direct instruction and teacher-guided practice. This section contains suggested strategies and activities for teaching composing in the context of modes or types of writing. Four modes are presented; Narration, Descriptive, Exposition, and Persuasion -- with accompanying Criteria Worksheets and Revision Checklists. Although the lesson plans that follow focus on each rhetorical mode individually, none of these modes of writing exist or occur in isolation. The guide focuses on each mode separately only to show how it fulfills the function of language.

Teachers are encouraged to try these activities with students and to rewrite the material in language that is appropriate for use with those students. See Appendix B, Optional Vocabulary for the Revision Checklists. The activities are included to serve as examples of writing process instruction. Teachers are urged to develop more writing lesson plans for students by using these as sample activities and as models. In each lesson plan, note that the stages of each plan are labeled and patterned to represent the five writing stages, which are the key elements of the composing process.

FUNCTION OF WRITING: **EXPRESSIVE - TRANSACTIONAL (REPORTING)**

TYPE OF WRITING: **Narration** **GRADE:** **Elementary/Intermediate**

TITLE: That Makes Me Remember the Time

PURPOSE: To provide guided group practice in narrating a clear sequence of events.

MATERIALS: Interesting objects that are likely to evoke a story. The teacher or students can provide the objects. Objects which suggest an activity, an event, or a character will probably be the most effective, for example, a baseball mitt, a balloon, an umbrella, or a top hat.

NOTE: This writing exercise can be repeated several times by varying the object that is used. It also can be repeated as an individual rather than a group writing activity, thereby ensuring the interest of the individual student.

LENGTH OF ACTIVITY: One to two class periods

SPECIFIC SKILLS:

1. How to develop a composition with a beginning and an end
2. How to order events sequentially, using words and phrases that denote sequence

INSTRUCTIONAL STRATEGY:

Prewriting

- Display the objects that will be used for this activity.
- Ask students to tell about experiences that the objects make them recall. Direct the discussion toward relating a series of events rather than recounting only emotional responses to the objects.
- Write on the board the events that are mentioned.
- Divide the class into small groups. Each group is to create a story for their classmates about an experience which involves their selected object. Groups may use the events listed on the board as the basis for their stories or they may invent events.
- List on the board sequence indicators such as "first," "last," "just before," "just after," "now," "later," "next," "so," and "then."
- Instruct students to use these words in order to indicate the sequence of events in their stories.

- Have each group prepare a brief outline for its story. The outline should indicate how the story will begin, the order of events in the story, and how the story will end.

Writing

- One member in each group writes the beginning for the group story. Then the story is passed around the group and each student adds one or two sentences to the narrative. The last student writes the ending for the story.

- Have each student consult the story outline prepared in the pre-writing stage before adding his or her section to the composition. Also have each student underline the sequence words and phrases he or she uses.

Revision

- Allow the members of each group time to review and re-write their composition as often as necessary based upon the Narration Revision Checklist and to make any changes they feel would make the story better.

- Direct students to pay particular attention to their story's beginning and end and its sequence of events. All three elements should be clear to readers.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Have each group read its story aloud to the rest of the class.

- Guide students in making constructive suggestions as to how a story might make the sequence of events it relates even clearer. Additional sequence words might be suggested if needed.

- Discuss how various groups created different stories all based upon the same object. Comment upon particularly effective stories, as well as upon stories with clear beginnings and endings.

- Students may enjoy illustrating their group story and then sharing the composition and their artwork with other classes.

FUNCTION OF WRITING: **EXPRESSIVE - TRANSACTIONAL (REPORTING)**

TYPE OF WRITING: **Narration** GRADE: **Intermediate**

TITLE: Souvenirs

PURPOSE: To provide individual practice in writing a narrative containing clearly-sequenced and well-elaborated events.

MATERIALS: Objects - Have students each bring to class an object that makes them remember a particular experience.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to order events sequentially
2. How to provide elaboration for the events in a narrative

INSTRUCTIONAL STRATEGY:

Prewriting

- Divide the class into small groups.
- Ask students to tell their group the story that their object makes them recall.
- Have the others in each group ask a storyteller questions to clarify the sequence of a story's events and to gain more information about each of these events.
- When each group has heard the stories its members have to tell, have each student prepare a brief working outline or organized set of notes for the written version of his or her story. Advise students to decide upon the details that they will include in their story to elaborate upon the events in the narrative.

Writing

- Have each student write the first draft of a narrative composition telling classmates about the experience that is recalled by his or her object.
- Remind students to use the notes and the outline that they developed in the pre-writing stage.

Revision

- Ask students to review and revise their compositions as often as necessary based on the Narrative Revision Checklist, paying

special attention to the clear sequencing and elaboration of events.

Editing

- Have students edit their papters individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-writing

- Bring all of the objects to the front of the room. Let a volunteer pick out an object from the collection.
- Ask the student who wrote about the object to read the story based on it. Continue with other objects and other narratives.
- Guide students in commenting upon the effectiveness of each narrative, most especially whether events are presented in a clear sequence and are amply elaborated.

FUNCTION OF WRITING: **EXPRESSIVE - TRANSACTIONAL: REPORTING**

TYPE OF WRITING: **Narration** GRADE: **High School**

TITLE: It All Depends On How You Tell It

PURPOSE: To provide group practice in varying the viewpoint and structure of a narrative composition. (Assign viewpoints according to levels of ability.)

MATERIALS: No special materials are required.

LENGTH OF ACTIVITY: Two or more class periods

SPECIFIC SKILLS:

1. How to arrange a series of events in non-chronological as well as chronological order
2. How to provide elaboration for events using a variety of narrative viewpoints

INSTRUCTIONAL STRATEGY:

Prewriting

- As a class, have students decide upon a happening that they will re-tell. This happening might be recent (for example, something that occurred in the local news) or quite old (for example, an episode from history). If desired, the happening might be fictional rather than factual, based upon a favorite short story or novel. The happening that is selected should consist of at least five separate related events.
- Divide the class into four groups. Each group will write a different version of the same happening.
- The first group is to compose a narrative that recounts the happening or point of view in the order in which events occurred. This group should also provide as much elaboration as possible for each event or point of view.
- The second group is to narrate the events that compose the happening in some clearly understood sequence other than chronological. This group might re-tell the events by beginning with the event that happened last in time and working backwards, or the group might select some other time order, perhaps combining flashbacks with chronological order.
- The third group's assignment is to re-tell the happening from the point of view of someone who witnessed all the events. This group should provide elaboration for the narrative based upon the perceptions of this observer.

- The fourth group's assignment is to re-tell the happening from the point of view of someone who actually participated in the events. This participant's perceptions should form the basis for the elaboration of the narrative.

- Have each group prepare an organizational plan for their composition. This plan should consider the narrative's beginning and end as well as its particular sequential pattern.

Writing

- Have each group write out its version of the narrative, following the organizational plan developed in the pre-writing stage.

Revision

- Allow the members of each group time to review and re-write their composition as often as necessary based upon the Narration Revision Checklist and to make any changes they feel would improve the narrative.

- Direct students to attend to the particular sequential pattern and points of view used in their composition, to ensure that it is clear to readers.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Have each group read aloud its version of the happening. Guide students in a discussion comparing the four versions and the different effect created by varying the order of narration and/or point of view used to relate a series of events.

NARRATION CRITERIA WORKSHEET

Directions: This criteria worksheet is a model for narrative writing. Students should be familiar with the criteria in order to "revise" and "re-draft" their writing before considering it a completed composition.

Composition Elements

ORGANIZATION/CONTENT

unified focus	The entire composition is about the one subject and does not wander.
beginning and an end	The composition introduces the topic to the reader and brings the topic to conclusion.
smooth flow	The composition does not sound choppy.
on the assigned topic	The composition addresses the topic required by the writing task.
narrates a clear sequence of events	The composition presents information in a logical order that is directly related to the topic.
sufficient amount of elaboration	The composition uses enough and varied details as well as, background information.

AUDIENCE

specified audience appropriately addressed	The tone of the composition and the language used is appropriate for the intended readers.

FORM

mechanics	The composition does not have distracting punctuation, capitalization, or spelling errors.
word usage	Words are used in the appropriate context. There is subject-verb agreement, etc.
sentence formation	Sentences are complete with subjects and verbs. There are no run-ons or fragments.

NARRATION REVISION CHECKLIST

Directions: Students and teachers use the criteria listed below to assist in drafting and revising writing. After the checklist is completed by the student and the written piece is revised/re-drafted, it should be given with the composition to the teacher for additional comments.

Composition Elements

Student	Teacher	Organization/Content
_____	_____	unified focus
_____	_____	beginning and end
_____	_____	flows smoothly from idea to idea
_____	_____	on the assigned topic
_____	_____	narrates a clear sequence of events
_____	_____	elaborates upon a sequence of events
		Audience
_____	_____	the specified audience is appropriately addressed
		Form
_____	_____	mechanics
_____	_____	word usage
_____	_____	sentence formation

FUNCTION OF WRITING: **EXPRESSIVE - TRANSACTIONAL (REPORTING)**

TYPE OF WRITING: **Description:** GRADE: **Elementary/Intermediate**

TITLE: "Growing Up Absurd"

PURPOSE: To improve students' ability to describe by using comparisons and differing points of view.

MATERIALS: Photos. Have students bring a baby picture to class.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to develop sensitivity to detail by comparing a person "then and now"
2. How to determine relevance of details on author's point of view

INSTRUCTIONAL STRATEGY:

Prewriting

- Tell students to bring in one of their baby pictures to class.
- Have the class discuss the way in which they think people can change over the course of a few years.
- Have students make a list of the ways in which they think they have changed since the time when the baby picture was taken.
- Ask them to list the details that describe how they looked in the baby picture in one column and to list details that describe how they look now in another column next to the first.
- Next distribute the baby photos randomly so that no student has his or her own picture.
- Have students list details which describe the baby in the picture in one column. Next, have them guess who they think is in the picture and list details describing that person in a column next to the first.

Writing

- Have students write a first draft of a composition describing themselves "then and now."
- Have them write a brief "then and now" description of the person in the baby picture they were randomly assigned.
- Remind them to use the comparative column lists they developed during prewriting.

- Help students to develop a preliminary topic sentence to explain "then and now." Remind them that the topic sentence may change after they have completed their drafts.

Revision

- Have students work in pairs to provide feedback first on their descriptions of themselves.

- Next, have the student pairs work on their descriptions of the mystery baby picture by providing feedback to one another as to the correctness of their guesses, as well as the content and organization of their compositions.

- Allow students time to check and re-write their own compositions as often as necessary using the Description Revision Checklist.

Editing

- Have students edit their papers individually and then with other members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect descriptions and have the real mystery baby claim his or her own photo along with the description his or her fellow classmate has composed.

- Compile all descriptions and bind into a "Baby Book" with both the knowing and "unknowing" author's descriptions under each photo.

- Have students discuss the differences between the knowing and the "unknowing" author's descriptions and the way in which point of view affected choice of details presented.

FUNCTION OF WRITING: **TRANSACTIONAL (GENERALIZATION)**

TYPE OF WRITING: **Description** GRADE: **Elementary**

TITLE: A Rose is a Rose

PURPOSE: To develop students' sensitivity to detail in improving their ability to describe.

MATERIALS: Plastic Roses and Real Roses (other types of flowers can be substituted) for each group of six students.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to examine and make observations about objects by using comparisons
2. How to organize observations for the purposes of description

INSTRUCTIONAL STRATEGY:

Prewriting

- Divide class into groups of six, giving each group a real and plastic rose. Ask students to examine the flowers carefully, touching and smelling them with attention to texture, color, shape, etc.
- Ask each group to choose a recorder and develop a list of relevant, descriptive details for each flower on a sheet of paper - using the following sample as a guide:

Real Rose	Plastic Rose
Bright sunburst yellow, soft, creamy, smooth texture.	Pale transparent yellow, hard, rough, brittle texture.

Students should be encouraged to concentrate on the sensory aspects of each object.

Writing

- Have students each write a first draft using a copy of the list that was developed by their group.
- Help students to develop a preliminary topic sentence expressing the differences between the roses.

Revision

- Allow students time to check and re-write their own compositions as often as necessary using the Description Revision Checklist.

- In teams, have students compare their first drafts for details and compile a comprehensive list with imaginative descriptions of the two flowers. Instruct them to then prepare a second draft with attention to the number of relevant details.

- Have groups share their drafts with the total class.

- Additional drafts and revisions can be completed as necessary.

Editing

- Have students edit their papers individually and then with other team members paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect final copies of writing and prepare a bulletin board with flowers as borders and individual pieces of writing within each flower.

* Prepare a literary booklet "A Rose Is A Rose" with all the students final pieces of writing included.

FUNCTION OF WRITING: **TRANSACTIONAL (GENERALIZATION)**

TYPE OF WRITING: **Description** GRADE: **Intermediate**

TITLE: Strange Portraits

PURPOSE: To provide individual practice in selecting appropriate details for a description and elaboration upon those details.

MATERIALS: Pictures - Have each student find and bring to class a picture of a person who looks interesting. This picture can be a photograph or it can come from a newspaper or magazine.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to select appropriate sensory details to describe a person
2. How to elaborate on descriptive details by providing additional specific information

INSTRUCTIONAL STRATEGY:

Prewriting

- Tell students that they will be writing a composition for their classmates describing the person in a picture that another student has brought to class. They will work with that student as a partner, helping each other think of details to describe the people in the pictures.
- Tell students to observe their picture carefully, then make a list of those details about the person's physical appearance, facial expression, clothes, and mannerisms which make the stranger seem interesting.
- Have students exchange their pictures and lists of details with their partners.
- Students are to look over the picture and list of details that they receive from their partner, then add to their partner's list by supplying new details as well as elaboration for details already on the list. Tell students that they can make up a name for the stranger and add details that they imagine but cannot determine from the picture, such as the person's tone of voice and manner of walking. Students should use as many of their five senses as possible in creating these details. Tell students to pretend that they know the person.
- Have each student prepare a brief outline of the information to be contained in the composition that he or she will write. Tell students to include as many appropriate details and as much

elaboration for those details as possible. Advise students to indicate how their composition will begin and end.

Writing

- Have students each write a first draft of their compositions describing the stranger in the picture.

- Remind students to use the outline they prepared during pre-writing to write their tentative topic sentence and to guide their compositions.

Revision

- Allow students time to check and re-write their own compositions as often as necessary using the Description Revision Checklist.

- When students have reviewed their compositions, they should exchange their descriptions with their partners. Ask partners to discuss how successfully each other's descriptions captured what originally made the stranger's picture seem interesting. Have partners work together to revise their descriptions to be as effective as possible.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect the descriptions and the pictures of interesting strangers.

- Display the pictures and have the class select the most interesting-looking strangers. Have students volunteer to read the descriptions of the people picked as most interesting-looking.

- Discuss with students particularly effective details writers have selected for each of the five senses. Have students point out instances where writers have used elaboration to present more information than can be gleaned from merely looking at the pictures.

FUNCTION OF WRITING: **EXPRESSIVE - POETIC**

TYPE OF WRITING: **Description** GRADE: **High School**

TITLE: Friendly --- Or Not So Friendly --- Landscapes

PURPOSE: To provide individual practice in selecting appropriate details and elaboration in order to describe a landscape that creates a particular mood.

MATERIALS: Notes that students have completed for homework - Have students take a notepad and go to a familiar outdoor place in the city or the country. Students should observe the setting as if they are looking at it for the first time and write down as many sensory details as they can about the locale.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS: How to use details to communicate the writer's feelings about the subject being described

INSTRUCTIONAL STRATEGY:

Prewriting

- Tell students that their assignment is to write a composition for their classmates describing their familiar place in relation to a mood that this landscape evokes in them.
- Have students decide upon the mood they wish to attach to their landscape (e.g., mysterious, peaceful, hectic, exciting, etc).
- Direct students to review their notes and select the details that seem most appropriate to the mood that they have chosen. Details which do not support the chosen mood should be deleted following a group discussion. Additional details and/or elaboration for details already selected can also be added at this time in order to develop a list of sufficient appropriate details to use in the composition.
- Have students prepare a brief written organizational plan for the description, indicating how the composition will begin, the order in which it will be developed, and how it will end.

Writing

- Have each student write a composition describing his/her selected landscape, and indicating the chosen mood.
- Remind students to consult the organizational plan developed in the pre-writing stage to guide their writing.

Revision

- Allow students time to review and re-write their own compositions based upon the Description Revision Checklist and to make any changes they feel are needed as often as necessary.

- Divide the class into small groups. Have the groups read their members' descriptions and discuss how successfully each one fulfills the assignment's purpose of recreating a particular landscape and mood.

- After the group session, individual students should revise their descriptions based upon the comments made during the group discussion.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect the completed compositions and the original notes.

- Make copies of several papers with contrasting landscapes (e.g., city/country) and moods (e.g., peaceful/threatening). Discuss the descriptions in relation to the original notes, considering the appropriateness of the details that were selected for use in each description.

DESCRIPTION CRITERIA WORKSHEET

Directions: This criteria worksheet is a model for descriptive writing. Students should be familiar with the criteria in order to "revise" and "re-draft" their writing before considering it a completed composition.

Composition Elements

ORGANIZATION/CONTENT

unified focus	The entire composition is about the one subject and does not wander.
beginning and an end	The composition introduces the topic to the reader and brings the topic to conclusion.
smooth flow	The composition does not sound choppy.
on the assigned topic	The composition addresses the topic required by the writing task.
appropriate types of details	The composition uses sensory and other relevant details.
sufficient amount of elaboration	The composition uses enough and varied details, as well as background information.

AUDIENCE

specified audience appropriately addressed	The tone of the composition and the language used is appropriate for the intended readers.

FORM

mechanics	The composition does not have detracting punctuation, capitalization, or spelling errors.
word usage	Words are used in the appropriate context. There is subject-verb agreement, etc.
sentence formation	Sentences are complete with subjects and verbs. There are no run-ons or fragments.

DESCRIPTION REVISION CHECKLIST

Directions: Students and teachers may use the criteria listed below to assist in drafting and revising writing. After the check list is completed by the student and the written piece is revised/re-drafted, it should be given with the composition to the teacher for additional comments.

Composition Elements

Student	Teacher	Organization/Content:
_____	_____	unified focus
_____	_____	beginning and end
_____	_____	smooth flow from idea to idea
_____	_____	on the assigned topic
_____	_____	has sufficient appropriate details
_____	_____	has elaboration for details
		Audience
_____	_____	specified audience is appropriately addressed
		Form
_____	_____	mechanics
_____	_____	word usage
_____	_____	sentence formation

FUNCTION OF WRITING: **EXPRESSIVE - TRANSACTIONAL (REPORTING)**

TYPE OF WRITING: **Exposition** GRADE: **Elementary/Intermediate**

TITLE: Game Time

PURPOSE: To provide group practice in writing a clear set of directions.

MATERIALS: No special materials are needed.

LENGTH OF ACTIVITY: Two class periods

SPECIFIC SKILLS:

1. How to analyze an activity in order to isolate each step needed to carry out the task.
2. How to organize a set of directions in sequential order.

INSTRUCTIONAL STRATEGY:

Prewriting

- As a class, list several games that can be played at the chalkboard and that most students know how to play (e.g., "Tic Tac Toe" or "Hangman").
- Tell students that they will be working in a small group, writing the directions for one of the games listed. These directions are to be prepared for someone who has never played the game.
- Divide the class into groups and assign each group one of the games previously listed. (More than one group can be assigned the same game, if necessary.)
- Ask the members of each group to work together to list the directions needed to play their game. Suggest that they actually play the game, noting each step they take as they go along.
- When a group has completed its analysis of a game, the list of steps should be reviewed to make sure it contains all of the steps needed to play the game and lists those steps in the correct sequence.

Writing

- Have each group write, in composition form, its set of directions explaining a game that can be played at the chalkboard.
- Remind the groups to consult their list of steps as they write

their directions, making sure to follow the order previously established by this list.

Revision

- Have each group read over its set of directions and modify any parts that seem unclear.
- Ask each group to use the Exposition Revision Checklist to review and revise its work.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics and spelling.

Post-Writing

- Ask volunteers from the various groups to read their explanations aloud while other students go to the chalkboard and attempt to follow the directions given. Caution all demonstrators to pretend that they have never played the game before and to follow each explanation literally, taking no steps for granted.
- Elicit suggestions from the class for improving any explanations that are not entirely clear.
- This activity can be repeated with explanations of other simple procedures, for instance, how to put on a coat or how to make a bologna sandwich with lettuce and tomato slices.

FUNCTION OF WRITING: **TRANSACTIONAL (GENERALIZATION)**

TYPE OF WRITING: **Exposition** GRADE: **High School**

TITLE: Opinion Survey

PURPOSE: To provide individual practice in writing a clear explanation of a personal point of view

MATERIALS: No special materials are needed.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to develop a clear statement of a point of view
2. How to provide logical support for a statement of opinion

INSTRUCTIONAL STRATEGY:

Prewriting

- For homework, have students think about some issues that could be part of a class opinion survey. The issues may be public (e.g., "How do you feel about the quality of news programs on T.V.?"), personal (e.g., "What qualities do you look for in a friend?"), or of a topical nature (eg., "What do you think of rock music?").
- Ask students for their suggestions on questions to include in a class opinion survey and write these suggestions on the board. If more questions are suggested than can be used, have the class vote on the questions that they wish to include in the survey.
- Divide the class into work groups and assign one opinion survey question to each group. Have students discuss the issue involved in their survey question.
- After the groups have had time to analyze the various points of view possible for their questions, synthesize the provided information within a whole group discussion and then explain to students their writing task. They each are to write a composition explaining their own personal point of view on the survey question their group has discussed.
- Following group discussion have students each write out a clear statement of the point of view that they will be supporting. (For example, "I think news programs on television provide most of the information that an intelligent citizen needs to keep up to date." or "I find rock music distasteful and physically painful to hear.")

- Direct students to list the details that they will use to support the point of view statement. When this list is complete, students should review it for completeness and relevance, adding or deleting details as needed.
- Have students prepare a "working" outline for their expository composition. This outline will change during the writing process and be used to support the point of view statement and the order in which these details will be presented. Direct students to develop a logical order of presentation for their supporting statements; an order that readers will find clear and easy to follow.

Writing

- Have each student write a first draft version of a composition explaining his/her personal point of view on the opinion survey question.

- Remind students to consult their "working" outlines and add to, revise, or delete from it as new ideas occur to them while writing.

Revision

- Have students review and revise their own compositions, using the Exposition Revision Checklist.

- Allow students to exchange their papers with the other members of their discussion group. Ask group members to comment on the logic, clarity, and completeness of the explanations. Provide students time to modify their compositions based upon the suggestions made by their discussion group.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect the completed compositions. Share some papers with contrasting points of view on the same issue.

- If any compositions present particular problems in either the clear statement of a point of view or the development of support for that opinion, elicit from the class suggested improvements for those papers.

Comments

- If the class wishes, the opinion survey questions can be turned into questionnaire form and administered to other students. The results of the survey can then be compared with the points of view expressed in the class compositions.

EXPOSITION CRITERIA WORKSHEET

Directions: This criteria worksheet is a model for expository writing. Students should be familiar with the criteria in order to "revise" and "re-draft" their writing before considering it a completed composition.

Composition Elements

ORGANIZATION/CONTENT

unified focus	The entire composition is about the one subject and does not wander.
beginning and an end	The composition introduces the topic to the reader and brings the topic to conclusion.
smooth flow	The composition does not sound choppy.
on the assigned topic	The composition addresses the topic required by the writing task.
appropriate organization for type of exposition	The composition contains (1) topic sentence and supporting details for explaining both factual information and reasons for their ideas and opinions or (2) steps presented in a logical order.
clearly explained information	The composition is developed from the topic sentence using specific facts, supporting details, or sub-steps to clarify what is being explained.
enough information to explain the topic adequately	The composition contains sufficient information so that the reader understands what is being explained.

AUDIENCE

specified audience appropriately addressed	The tone of the composition and the language used is appropriate for the intended readers.

FORM

mechanics	The composition does not have detracting punctuation, capitalization, or spelling errors.
word usage	Words are used in the appropriate context. There is subject-verb agreement, etc.
sentence formation	Sentences are complete with subjects and verbs. There are no run-ons or fragments.

EXPOSITION REVISION CHECKLIST

Directions: Students and teachers may use the criteria listed below to assist in drafting and revising writing. After the checklist is completed by the student and the written piece revised/re-drafted it should be given with the composition to the teacher for additional comments.

COMPOSITION ELEMENTS

Student	Teacher	Organization/Content
_____	_____	unified focus
_____	_____	beginning and end
_____	_____	flows smoothly from idea to idea
_____	_____	on the assigned topic
_____	_____	has internal logic
_____	_____	explains all information clearly
_____	_____	contains enough information to explain the topic adequately
		Audience
_____	_____	specified audience is appropriately addressed
		Form
_____	_____	mechanics
_____	_____	word usage
_____	_____	sentence formation

FUNCTION OF WRITING: **TRANSACTIONAL (PERSUASIVE)**

TYPE OF WRITING: **Persuasion** GRADE: **Elementary/Intermediate**

TITLE: Advertising Campaign

PURPOSE: To provide group practice in developing different types of persuasive arguments to suit the needs of various audiences.

MATERIALS: No special materials are needed.

LENGTH OF ACTIVITY: Two to three class periods

SPECIFIC SKILLS:

1. How to analyze the nature of an audience.
2. How to select the arguments that will appeal to an audience.

INSTRUCTIONAL STRATEGY:

Prewriting

- As a class, have students decide upon a product or service that they think they could sell to different types of customers. Make a list on the chalkboard of the various customers students have in mind (e.g., students, married couples, business people, teachers, etc).
- One by one, discuss the types of customers who have been listed. Ask students why each category of customers might want to buy the class product. Also ask students what reasons each type of customer might have for refusing to buy the product. See if students can develop convincing reasons to persuade each type of customer of the benefits of their product.
- Divide the class into small groups. Each group will prepare a sales brochure designed to sell the class product to a particular group of customers.
- Allow time for the members of each group to consider the sales arguments they wish to include in their brochure. These arguments may be ones discussed earlier or additional reasons that the group generates.
- Have each group develop an outline for its brochure. The brochure should clearly indicate the nature of the product offered, the audience for whom it is intended, and the benefits of buying the product to that audience.

Writing

- Have each group prepare its sales brochure, consulting the outline developed in the pre-writing stage.

Revision

- Ask each group to review and revise its brochure as often as necessary based upon the Persuasion Revision Checklist.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics, and spelling.

Post-Writing

- Collect the brochures from each group. Make copies for the rest of the class of each group's brochure.

- Let each group give an oral presentation of its brochure. Ask the rest of the class members to try to respond to the brochure as if they were the specified audience. Consider video-typing.

- Have individual students provide feedback on how successful the brochure was in convincing them to use the class product or service. As a class, suggest additional revisions for the brochure as needed.

- Have students display their advertisement.

- If students are interested, they may want to illustrate the brochures and display them in class or actually try them out on the specified audiences.

FUNCTION OF WRITING: EXPRESSIVE - TRANSACTIONAL (GENERALIZATION/THEORETICAL)

TYPE OF WRITING: **Persuasion** GRADE: **Intermediate**

TITLE: I Should Be Allowed

PURPOSE: To provide individual practice in writing a convincing letter of persuasion.

MATERIALS: No special materials are needed.

LENGTH OF ACTIVITY: Two class periods

SPECIFIC SKILLS:

1. How to clearly express the thesis of a persuasive communication
2. How to develop adequate support of a persuasive contention

INSTRUCTIONAL STRATEGY:

Prewriting

- Discuss with students the types of things teenagers often wish they could do but cannot, primarily because of parental restrictions or school rules. For example, students might want to buy their own clothes, have a part time job, or have more of a say in selecting the classes that they take.
- As each issue is discussed, isolate the people who would have to act in order for students to be allowed the change that they desire. Talk about why these people might not want to make the change, and how they might be persuaded to change their mind.
- Have each student select one change he/she would like to have happen in his or her own life. This may be a change already discussed in class, or it may be a new one.
- Give students the assignment to write a letter to the person or persons who would be most instrumental in allowing their desired change to occur. The letter's purpose will be to persuade the recipient to allow the writer's request.
- Have students write out a statement of the thesis or contention that they will use in their letter (e.g., "I would like to be allowed to work as a babysitter in order to earn my own money.")
- Ask students to list as many reasons as they can develop to support their thesis. These reasons should be selected for their relevance to the contention as well as their appeal to the person being addressed in the letter.

- Remind students of the need to write the letter using language agreement that is appropriate in its formality and tone for the person being addressed.

- Have students review their list of reasons for completeness and relevance, then organize that list to indicate the order in which the letter will present its arguments.

Writing

- Have students write their letters requesting a change.

- Remind students to use the thesis statement and the list of support that they developed earlier as they write their letter.

Revision

- Direct students to revise and re-write their own letters as often as necessary based upon the Persuasion Revision Checklist.

- Have students exchange their letters with classmates as reviewers. Reviewers are to respond to the letters as if they were the person addressed, pointing out any reasons that they find inappropriate or weak.

Editing

- Have students edit their papers indivdually and then with other team members, paying special attention to usage, mechanics and spelling.

Post-Writing

- When students have revised and edited their letters, collect them and select several to read aloud.

- Guide the class in evaluating the letters for their clear statements of thesis and their use of convincing reasons to support the contentions.

- If feasible, final drafts of the letters might be sent to the person addressed, along with a request for that person to respond to whether the appeal is a persuasive one.

FUNCTION OF WRITING: TRANSACTIONAL (SPECULATIVE/THEORETICAL)

TYPE OF WRITING: **Persuasion** GRADE: **High School**

TITLE: In Response to Your Editorial

PURPOSE: To provide individual practice in developing a persuasive argument.

MATERIALS: Editorials - Have students read through newspaper and magazine editorials for a week or so in order to find an editorial which expresses an opinion that is the opposite of their own. Tell students to select an editorial that takes a stand on a particular issue.

LENGTH OF ACTIVITY: Two class periods

SPECIFIC SKILLS:

1. How to communicate a persuasive contention with clarity.
2. How to develop an argument that logically refutes a given point of view.

INSTRUCTIONAL STRATEGY:

Prewriting

- Present students with the assignment of writing a response to the editorial that they have selected for this activity. The purpose of their composition will be to persuade readers of the original editorial to adopt an opposing point of view. (For example, if the original editorial advocates strict gun control legislation, then a student might write arguing for an absence of restrictions on gun ownership and use.)
- Tell students that their response to the original editorial may be written in the form of an editorial or a letter to the editor. The audience for their response will be those readers of the original editorial who hold the point of view advocated in that editorial.
- Allow students time to develop a clear thesis statement for their response. They must also develop a list of the arguments that they will use to develop their thesis. These arguments must counter the reasons presented in the original editorial and be convincing enough to persuade readers to change their current point of view.
- Remind students of the need to consider the audience for whom they are writing when selecting the language that they will use in their response.

- Have students prepare an organizational plan for their response, indicating the thesis that will be developed and the support that will be offered for that contention.

Writing

- Have students write their response to the editorial that they have selected.

- Remind students to consult their organizational plan, prepared during pre-writing, as they work.

Revision

- Ask each group to revise and re-write their compositions as often as necessary based upon the Persuasion Revision Checklist.

- Have students exchange their responses and the original editorial with a classmate. Each reviewer should try to play the devil's advocate, adopting the point of view of the original editorial and trying to poke holes in the argument of the response. This exchange should be used to help students improve the logic of their compositions.

- Allow students time to revise their responses based upon the exchange with their classmate.

Editing

- Have students edit their papers individually and then with other team members, paying special attention to usage, mechanics and spelling.

Post-Writing

- Collect all compositions, along with the original editorials.

- Select certain editorials and responses to discuss in class. If any students have written in response to the same editorial or the same issue, discuss how the various agruments differ.

- Guide students in critiquing the logic of the arguments presented in each response, as well as the clarity with which the response communicates its thesis.

- If students are particularly interested in certain issues, a class debate might follow this writing activity.

- Send the letter to a specified audience if appropriate.

PERSUASION CRITERIA WORKSHEET

Directions: This criteria worksheet is a model for persuasive writing. Students should be familiar with the criteria in order to "revise" and "re-draft" their writing before considering it a completed composition.

Composition Elements

ORGANIZATION/CONTENT

unified focus	The entire composition is about the one subject and does not wander.
beginning and an end	The composition introduces the topic to the reader and brings the topic to conclusion.
smooth flow	The composition does not sound choppy.
on the assigned topic	The composition addresses the topic required by the writing task.
clear thesis stated	The composition states a clear point of view, or position.
well developed, relevant and supportive information	The details and supportive information for the thesis is directly related to the topic or point of view.
arguments relevant to the audience addressed	The supportive information for the point of view taken appeals to the intended audience.

AUDIENCE

specified audience appropriately addressed	The tone of the composition and the language used is appropriate for the intended readers.

FORM

mechanics	The composition does not have detracting punctuation, capitalization, or spelling errors.
word usage	Words are used in the appropriate context. There is subject-verb agreement, etc.
sentence formation	Sentences are complete with subjects and verbs. There are no run-ons or fragments.

PERSUASION REVISION CHECKLIST

Directions: Students and teachers may use the criteria listed below to assist in drafting and revising writing. After the checklist is completed by the student and the written piece revised/redrafted, it should be given with the composition to the teacher for additional comments.

Composition Elements

Student	Teacher	Organization/Content
_____	_____	unified focus
_____	_____	beginning and an end
_____	_____	smooth flow from idea to idea
_____	_____	on the assigned topic
_____	_____	has a clear thesis
_____	_____	contains support that is well-developed, logical, and relevant for specified thesis and audience
		Audience
_____	_____	specified audience is appropriately addressed
		Form
_____	_____	mechanics
_____	_____	word usage
_____	_____	sentence formation

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GLOSSARY

GLOSSARY

Audience -- is the reader of the written text. It can refer to the writer himself or herself, as well as to others.

Brainstorming -- is a prewriting activity that involves the open and uncritical sharing of ideas to generate and develop content for writing.

Climate -- is the atmosphere surrounding the writer. A classroom climate conducive to writing is marked by trust, respect, supportiveness, suspension of judgment, and an enabling working environment.

Conferencing -- is a method of teaching writing in which student and instructor or student and peer(s) confer privately or in the classroom on writing in progress. The instructor and the peer(s) help the student discover, shape, and polish written ideas and finally edit them into a finished piece.

Context -- is comprised of all the circumstances surrounding the act of writing. These include: the author's perceptions of purpose, topic and the audience, as well as the author's perceptions of self as writer.

Descriptive Writing -- is a traditional label for a rhetorical mode of communication that may be rooted in the expressive, transactional or poetic functions of language. Depending on purpose, the writer may depict the features of an object, scene, place, or person in a variety of ways ranging from relatively objective reporting to rather selective description to convey a mood. Ideas are usually arranged in space order or order of importance.

Diagnosing -- is the process of analyzing students' writing to identify strengths and needs so that the teacher can develop strategies to meet identified needs and improve student writing.

Discourse -- is an extended verbal expression in speech and writing.

Drafting -- is a stage of the writing process which precedes the revising and editing stages and results in a written draft. Students are encouraged to write with attention to purpose, audience, content, and organization during this stage.

Editing -- is polishing the writing for reader understanding. This stage involves correcting and proofreading the writing for usage, mechanics, and spelling. The editing stage follows the revising stage.

Expository Writing -- is a traditional label for a rhetorical mode of communication usually rooted in the expressive or transactional functions of language. This mode is considered academic writing, but it is also found in the workplace. Depending on purpose, the writer reports, discusses, explains, speculates and/or evaluates a subject. Ideas are typically arranged in a hierarchy of superordinate and subordinate details that also can be arranged chronologically as in a supporting example.

Fictive/Creative Writing -- requires the writer to step outside of personal experiences to compose through invention and imagination.

Holistic Scoring -- is the reading of essay papers for an overall or "whole" impression of the papers by at least two trained readers. The basic premise of holistic scoring is that if scorers read each paper as a whole, they are better able to judge the competence of the writer in relationship to other writers responding to the same topic. The holistic scoring technique is based on the assumption that the overall quality of the writing is more important than the sum of its parts. (The Educational Testing Service and the National Assessment of Educational Progress are pioneers of this version of "pure" holistic scoring.)

Literacy -- is the ability to read and write; interpreted differently in various contexts so that literacy for college students is quite different from literacy for immigrants.

Mode -- is a form or type of written text. Representative modes include: narrative, expository, persuasive, argumentative etcetera.

Narrative - writing -- is a traditional label for a rhetorical mode of communication that may be rooted, in the expressive, transactional, or poetic functions of language. Depending on purpose, the writer may recount a real event or fabricate an imagined story. Ideas are arranged chronologically from beginning to end, exemplified in media reports or in simultaneous accounts of events.

Peer Feedback -- is the opportunity for peers to provide oral or written responses to an author about a piece of written discourse.

Persuasive Writing -- is a traditional label for a rhetorical mode of communication rooted in the transactional-conative function of language. The student-writer attempts to influence the behavior or ideas of an audience concerning some topic. Ideas may be arranged mainly in a hierarchy of superordinate and subordinate details, but some section of support may contain chronological ordering of ideas.

Post-Writing -- is the fifth essential stage of the recursive writing process. This stage serves a two-fold purpose by focusing on both the value of a given student's writing and the student's developmental strengths and needs as a writer. The recursiveness of the writing process is inherent at this stage because it can stimulate the student to write again.

Prewriting -- consists of the mental, verbal, and physical experiences that lead to the composing/drafting stage. Examples of prewriting experiences are: reflecting, discussing personal experiences, conducting experiments, and responding to what someone else has written. It may also include outlining, drawing/doodling, webbing, and notetaking.

Process-Centered Approach -- is an approach that teaches composing by focusing on some type of process, either within the student or related to an instructional sequence such as the five stages of prewriting, drafting, revising, editing, and post-writing.

Product-Based Approach --is an approach that intends to assess the quality of students' writing and not intervene but foster the process of writing. It is an approach suitable for selecting writing samples and applying scoring methods such as holistic, analytic, primary trait, and others.

Proofreading -- is the final check during the editing stage to ensure that the product is free of errors.

Purpose — is the author's reason for writing. It addresses the "why" for the writing as opposed to the "what."

Recursive -- is the quality of writing which is characterized by its cyclical nature. The stages and procedures in writing instruction may be repeated indefinitely or until a desired standard is attained. The steps in learning to write are all equally recursive.

Revising — is a process of discovery. Revising occurs when the writer revisits the text. During this third stage, the writer evaluates the content and form of the text and may reformulate the piece of writing.

Rhetorical Mode of Communication -- is a heuristics or guideline which takes into account the relations among speaker-writer, audience, purpose, subject matter, and context in helping writers explore each of these aspects and formulate effective written or formal spoken communication.

Webbing -- is a prewriting activity in which writers generate and group ideas and concepts in terms of their superordinate, coordinate, and subordinate relationships. Teachers involve students in webbing to help them plan writing -- to elaborate their ideas, to narrow them to a manageable topic, and to organize the subtopics. Webbing is also referred to as mapping or scaffolding.

Writing Sample -- is a piece of writing elicited periodically for the purpose of evaluation.

Written Discourse -- is the sustained use of written language. Written discourse is synonymous with written text.

APPENDIX A

Regional Curriculum Service Units

Regional Curriculum Services Unit - North - 15 South Munn Avenue
East Orange, New Jersey 07017
(201) 266-8660

(Region Served: Bergen, Essex, Hudson, Morris, Passaic, Sussex and Warren Counties)

Regional Curriculum Services Unit - Central - 75 Racetrack Road
East Brunswick, New Jersey 08816
(201) 390-6030

(Region Served: Hunterdon, Mercer, Middlesex, Monmouth, Ocean, Somerset and Union Counties)

Regional Curriculum Services Unit - South - Tanyard and Salina Roads
Sewell, New Jersey 08080
(609) 468-6500/5051

(Region Served: Atlantic, Burlington, Camden, Cape May, Cumberland, Gloucester and Salem Counties)

APPENDIX B

Optional Vocabulary for the Revision Checklists

The following are optional vocabulary choices for the revision checklists.

unified focus	single focus
on the assigned topic	on the topic
narrates a clear sequence of events	logical order
appropriate organization for type of exposition	organization
enough information to explain the topic	sufficient details
arguments relevant to the audience addressed	important points made

UNDERSTANDING THE WRITING PROCESS: INTRODUCING STUDENTS TO COMPOSING

FEEDBACK SHEET

After your review and/or use of this resourcebook, the Department of Education would appreciate your response. Please respond to the questions below and make any other comments you consider important after you have had the Resourcebook for more than four weeks. Your response to any or all of the questions will be most welcome. Wherever possible give examples. Feel free to respond in ways most convenient to you--use telegram language, phrases, key words, etc... You may xerox this form for your response. We would appreciate your response after you have had this publication for at least one month.

Your Position: _____ Current Grade Level(s) _____
Years in Teaching _____ Highest Degree _____ Certification _____

A. What use, if any, have you made of the approach described in the resource book in your classroom teaching?

B. In particular, how has or might the approach of the resource book affect your ways of responding to student writing?

C. How do you think this resource book could be improved?

D. What additional information or materials might help you relate the approach to your teaching?

E. What follow-up workshop session(s) organized around this resource - book would be most effective for you?

F. With whom and how have you shared this resource book within your district?

G. Other observations and remarks:

(Optional)

Name: _____

Address: _____

Please return this feedback sheet to your RCSU workshop leader or mail to:

Bureau of Cognitive and Academic Skills
Development
Statewide Testing System
New Jersey State Department of Education
225 West State Street
Trenton, New Jersey 086725

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